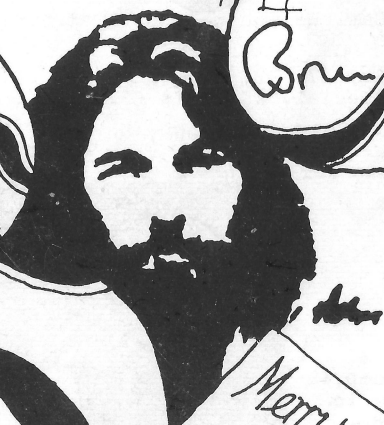
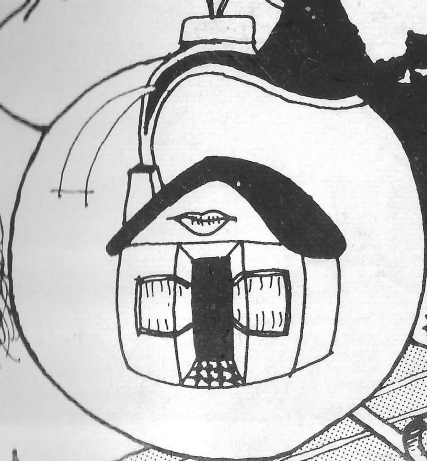


Back Boy Stamp

46



Merry Christmas
December
1984 XX

BEACH BOYS STOMP - Dec '84

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EDITORIAL

As another year draws to a close, it's now almost five years since the last Beach Boys album of all new material. For me, and I'm sure lots of other fans, the appearance of some of the unreleased songs we have heard about for so long has helped maintain interest through the barren years. Many people comment to me "What do you find to write about the 'Beach Boys'; they don't seem to do anything these days?" Some are surprised to know that they are still functioning as a working group. My reply is always that STOMP is a fan magazine written by the fans who want to express their opinions and also to read up to date news about a group who are rarely mentioned in the weekly music papers.

Some of you have been sending in articles and opinions and these are always most welcome. Even though I don't always agree with you all I do enjoy reading them, so please keep them coming.

Details about the new Steve Levine produced album are very sparse at the moment, but as soon as I hear some concrete news I will let you know.

I would like to thank everybody who has contributed to this issue, especially Nick Guy for the seasonal cover and Malcolm Searles for the crossword, which should give you something to do while you are digesting the turkey and plum pudding.

As it is 20 years since the Beach Boys' first visit to the UK included in this issue are the details of all the group's radio and TV appearances.

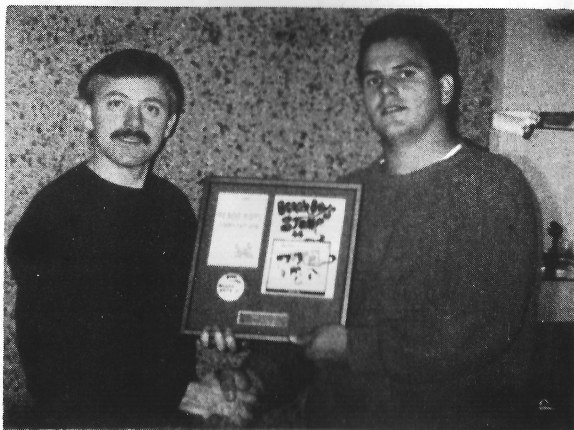
Birthday greetings to Carl Wilson who celebrates his 38th birthday on 21st December.

Back issues available 36, 37, 39, 42, 43 and 44 at £1.00 each and issue 41, the Dennis Wilson special, which is £2.00.

Finally, on behalf of all the team: AGD, Chris, Pip, Trevor, Roy, Andrew and myself, I would like to wish you a very Merry Christmas and Happy New Year.

MIKE

Stomp Editor presents a Commemorative framed Stomp, ticket, badge and plaque to Panayiotis Bogdanos, for being the first American to attend a UK Beach Boys Convention. Panayiotis travelled all the way from San Leandro, California.



Beach Boys Meet The Grateful Dead.
At The Fillmore, New York - 4/27/71

Side One: Bird Song, Playing In The Band, Dire Wolf (Grateful Dead),
 Searchin' (Beach Boys & Grateful Dead).

Side Two: Riot In Cell Block No. 9 (Beach Boys & Grateful Dead), Good
 Vibrations, I Get Around (Beach Boys), Help Me Rhonda (Beach Boys &
 Grateful Dead).

Side Three: Okie From Muskogee, Johnny B. Goode (Beach Boys & Grateful
 Dead), Sing Me Back Home (Grateful Dead).

Side Four: Uncle John's Band, Turn On Your Love Light (Grateful Dead).

Another to add to the growing list of unofficial albums by the Beach
 Boys. The quality of this is not up to the standard of previous releases
 but it is interesting historically.

The group really do try to sound hip on some of the in between song
 banter, for example during "Good Vibrations" Mike says, "We did this one
 night on the bus with the Buffalo Springfield all stoned and drunk and
 everything, it sounded great." Some of the endings are a bit abrupt,
 especially on "I Get Around" and "Help Me Rhonda", which Bruce introduces
 "We took one of our old songs and we tried to arrange it was if it was
 written now". Carl sings the lead on "Rhonda". Merle Haggard's anti
 Hippie song "Okie From Muskogee" was a strange choice of song for the
 group to sing in 1971. What listening to the album did do was make me
 dig out the LIVE AT PRINCETOWN UNIVERSITY album which includes all side
 one of the SURF'S UP album sung live, most enjoyable.

BB Meet The GD is another album for the collector; firstly if you can
 find it, and then if you can afford it.

Lindsey Buckingham - GO INSANE. Mercury Merl 46

David Bowie - TONIGHT. EMI EL2402271.

Timothy B. Schmit - PLAYIN' IT COOL. Asylum 960359-1 (US Import)

Three recently released albums each with one track of some interest to
 Beach Boys fans. Fleetwood Mac's Lindsey Buckingham tribute to Dennis
 Wilson, "D.W. Suite", is almost seven minutes long and is in three parts
 "The Wish", "The Prayer" and "Reflection" which is an instrumental.

"The Prayer" opens with Fred Vail's introduction from the 1964 Beach Boys
 Concert LP. There is a fabulous overdubbed vocal section in the middle:
 "Pray for guidance from above, Shadow all your hopes with love." "The
 Reflection" has shades of "Don't Worry Baby" running through it before it
 speeds up into a circus type tune. "D.W. Suite" certainly sounds weird on
 first hearing but it really grows on you. It is also the 'B' side of
 Lindsey's new single "Slow Dancing" - Mercury 176.

"God Only Knows is one of Brian Wilson's most covered songs but nobody has
 ever done a really good version. The instrumental covers, i.e. London
 Symphony Orchestra, seem to work best. David Bowie sounds like P.J. Proby
 on his version and I wonder what true Bowie fans think of it. I would have
 preferred to hear him do one of Brian's more uptempo songs.

Timothy B. Schmit was the bass guitarist in Poco for many years and wrote
 and sang many nice songs with them like "Here We Go Again" and "Starin'
 At The Sky" before he left to join the Eagles for their final studio album
 THE LONG RUN. Timothy wrote and sang my favourite song on that album,
 "I Can't Tell You Why". Since then he guested as backing vocalist on
 Carl Wilson's YOUNGBLOOD LP. Carl returns the compliment on Tim's PLAYIN'
 IT COOL album singing some very prominent backing vocals on "Lonely Girl"
 which is a very nice track. The added bonus of buying this import LP is
 that I enjoyed the whole album, but then I've always liked Timothy's voice
 anyway. It's been an expensive year to buy all the records with Beach
 Boys involvement. In 1984: CHASIN' THE SKY (Import LP), East Meets West
 (Import 45), THE AIR THAT I BREATHE (UK LP), STAGGER LEE (Mike - Import LP)
 ALLEY OOP (Mike - Japanese Import LP), Summertime City (Mike - UK 45),
 (BOP BOP) ON THE BEACH (Mike - UK LP), and LONELY GIRL (Carl - Import LP).
 That little lot comes to about £50, then there's the unofficial releases!

REVIEW

Steve Dromensk (of Papa Doo Run Run) - STEVE SOLO.
ARS Productions 49936. 12" EP.

Side One: Callin' Me, Secret Streets.

Side Two: I Gotta Run, Don't Let The Sun Catch You Cryin'.

On a promotional trip to the UK Steve ('Steve Surf') Dromensk left a package on my doorstep containing his new four track solo record photos and the story of Papa Doo Run Run which can be found in the latest edition of Danny Bossard's "Surfin' Again" Jan and Dean magazine. The record itself was a very nice surprise. The first two songs are original slow songs with some very nice vocals with "Callin' Me" my favourite. "I Gotta Run" is up tempo, again with lots of backing vocals. Final song is a cover of Gerry & The Pacemakers 1964 hit. All the vocals on the record are by Steve and it is a very commendable effort. The EP is available from ARS Productions, PO Box 9997, San Jose, California 95157, U.S.A. for \$6.95 (US Dollars) including post and packing (sorry I missed you Steve).

MIKE

RECORD NEWS

TEN YEARS HARMONY - LP: CRB 22178,
Cassette: 40-22178 (Sells at about £5.99)

No difference to the original; the LP is the same apart from the number and the Nice Price Doubles/Collectors Choice stickers on the sleeves. It even still has the lyric sheet (which surprised me). The tape is a single double-play tape rather than the two separate tapes as the original. It also has five of the tracks listed on the front cover.

The maxi single on Creole comprising of the early versions of "Surfin' Safari", "Surfin'" and "Surfer Girl" seems to be re-issued at regular intervals, lastly at the beginning of September but the number stays the same - CR 214.

Your local Woolworth's also has a budget (£1.49) cassette-only release: THE BEACH BOYS WIPE-OUT (Autograph ASK 742). It includes the six pre-Capitol cuts plus "Surfers Stomp" and "Balboa Blue" by the Marketts and a re-recording of "Wipe-Out" by The Surfaris (I think).

The Beach Boys / Four Seasons single - East Meets West.
FBI (FBS 7701). This is a USA release only at the moment and is available from Record Corner, 27 Bedford Hill, Balham, London.

Another pointless compilation has been released in the US on the Pair label, a Capitol special market budget release No PDL 2 - 1068. It's a double album with only four tracks a side. It is titled THE BEACH BOYS 'FOR ALL SEASONS'.

Side One: Surfin' Safari, Darlin', Girls On The Beach, Let's Go Trippin',

Side Two: I Get Around, Hushabye, Summertime Blues, This Car Of Mine.

Side Three: Be True To Your School, Surfer Girl, Louie, Louie, Finders Keepers.

Side Four: Wouldn't It Be Nice, Don't Worry Baby, Devoted To You, Why Do Fools Fall In Love.

A waste of vinyl.

TREVOR & MIKE

'EAST MEETS WEST' QUIZ ANSWERS AND RESULTS

Thanks to everyone who entered the quiz. The answers were taken from Brad Elliott's Surf's Up book, and Peter Reum's Discography in Time Barrier Express. Answers-

Surfin', Surfin'Safari, Little Deuce Coupe - Jan & Dean.

Just the way I feel - Gary Usher.

The Monkey's Uncle - Annette.

Guess Im Dumb - Glen Campbell.

All Life is one, TM - Charles Lloyd.

Good Time, Forever, Sweet Mountain - American Spring.

Wishing You were Here - Chicago.

Vaea - King Harvest.

Beached LP. - Ricci Martin.

Surfin' Pirates - Pink Lady.

The Air That I Breathe - Julio Iglesias.

Not included were, Barbie/What is a Young Girl made of - Kenny & the Cadets. Almost Summer/How's About a Little Bit - Celebration. Or various cuts from Dennis' Pacific Ocean Blue LP. As group members together or solo, are the main artists, so could not be counted as guests.

First prize, shared between Ingemar Gustavsson and Trevor Reeve, who each got fifteen songs correct. Runners up with fourteen each were Iain Gledhill and Nick Van Der Mark.

MIKE

THE BEST OF THE BEACH BOYS

PSLP
105

SIDE ONE	TIME:	ALBUM NO:
1. SLOOP JOHN B. (original Beach Boys song)	2.55	T 2458
ALBUM: "PET SOUNDS"		
2. SURFIN' SAFARI (original Beach Boys song)	2.05	T 1908
ALBUM: "SURFIN' SAFARI"		
3. "THE WARMTH OF THE SUN"	2.47	T 2627
ALBUM: "SHUT DOWN, Vol. II"		
4. YOU'RE SO GOOD TO ME	2.34	T 2354
ALBUM: "SUMMER DAYS & SUMMER NIGHTS!!"		
5. DON'T WORRY BABY (original Beach Boys song)	2.45	T 2627
ALBUM: "SHUT DOWN, Vol. II"		
6. DO YOU WANNA DANCE	2.17	T 2269
ALBUM: "BEACH BOYS TODAY!"		
7. HERE TODAY (original Beach Boys song)	2.38	T 2458
ALBUM: "PET SOUNDS"		

SIDE TWO	TIME:	ALBUM NO:
1. WENDY (original Beach Boys song)	2.20	T 2110
ALBUM: "ALL SUMMER LONG"		
2. I GET AROUND (original Beach Boys song)	2.10	T 2110
ALBUM: "ALL SUMMER LONG"		
3. SURFIN' U.S.A. (original Beach Boys song)	2.20	T 1890
ALBUM: "SURFIN' U.S.A."		
4. CALIFORNIA GIRLS (original Beach Boys song)	2.37	T 2354
ALBUM: "SUMMER DAYS & SUMMER NIGHTS!!"		
5. SHUT DOWN (original Beach Boys song)	1.50	T 1998
ALBUM: "LITTLE DEUCE COUPE"		
6. HELP ME, RHONDA (original Beach Boys song)	3.07	T 2269
ALBUM: "BEACH BOYS TODAY!"		
7. GOD ONLY KNOWS (original Beach Boys song)	2.46	T 2458
ALBUM: "PET SOUNDS"		



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THE BEACH BOYS

THE BEST OF THE BEACH BOYS. EMI - PSLP 105

The above album was issued in Nov '66 to DJ's/Producers for promotion only. According to a Record Mirror article at the time only 100 copies were pressed. Personally I've never seen a copy but recently a friend of mine mentioned he had it and sent along photo copies of sleeves. This is a real rarity and could well be the rarest UK item (on LP anyway).

For those of you who, like myself, had heard about this album before at least this will help clarify what you are looking for. Early copies of Record Collector valued the LP at £65.00 but it could be worth more now.

THE BEACH BOYS WISH YOU A MERRY CHRISTMAS



For a long time unavailable in this country except for an old and now deleted EP *Little Saint Nick* makes a welcome return on both a maxi single backed by an instrumental version* and *Santa Claus Is Comin' To Town* and on the re-issued *Beach Boys Christmas Album* (CAPS 1014). There have been very few seasonal LPs down the years that don't make you wince with their slushy commercial sentimentality and along with Phil Spector's Xmas album, this is the only one I can think of that I'd play in June, for instance.

What a wonderful idea it was all that time ago in 1964 to adapt the whole style and feeling (minus the teenage angst) associated with surf, sand and fast cars to jolly up some classic Xmas songs like *Frosty The Snowman*, *White Christmas*, and *We Three Kings*. Although of course the contrast in California wasn't quite as drastic after all it's not exactly arctic there even

in December. Even so, to feel that Santa may have 'four on the floor' on his custom built sleigh in *Little Saint Nick* makes him for me at least a bit more believable and to hear Brian Wilson's *Santa's Beard* about a cynical child visiting Santa in a local store brings it all a bit nearer the ground.

Side one with the exception of *Frosty The Snowman* was written by B. Wilson and by way of a change on side two the boys attempt some more traditional numbers. *We Three Kings Of Orient Are* I remember as the sort of song one was press-ganged into singing for the school Christmas concert and a million miles away from the beautiful harmonised version here. *Blue Christmas* I've always loved by Presley and the Beach Boys' very straight rendition is just as effective. The forty piece orchestra promised on the back sleeve notes steps further into prominence on the next three tracks and its sparing rather than schmaltzy

use by producer B. Wilson makes it an asset not a liability.

Santa Claus Is Comin' To Town is one of the most Christmas-y tracks on the album and surely equals the Crystals' version on the aforementioned Spector album. *White Christmas* in some ways was Irving Berlin's *pièce de résistance* (not least from the point of view of royalties) and the Beach Boys make it theirs too. So all that's left is *I'll Be Home For Christmas* counterbalancing the sad sentiments of *Blue Christmas* and you've got the perfect selection of yuletide songs for everyone.

Last but not least the end track (my favourite) is a simple a cappella rendering of *Auld Lang Syne* with Dennis, Carl & Brian Wilson, Al Jardine & Mike Love showing off their best 'barber shop' harmonies and completed by a personal message of goodwill from Dennis.

K.R.



HOLY EVENING : THE FIRST CHRISTMAS WITHOUT DENNIS

... "Children love to play" ... The holiday season is among us again and brings much joy to everyone ... The clockwork of life goes on. We Beach Boy fans though, will always be reminded about the untimely loss of Dennis who, a few days after Christmas last year, played a little too much.

His Christmas gem "Holy Evening", which appears on the unreleased *MERRY CHRISTMAS FROM THE BEACH BOYS* album, is among one of Dennis's finest. This is a masterpiece that is known to hardcore collectors, and now will probably never see the light of day.

As I listen to this track, I'm haunted and moved deeply by the incredible sounds and techniques Dennis used. Obviously his own production, I feel drawn into this maze of incredible vibrations. I hear this song and know instantly that Dennis, like he always did, put his heart into it.

The opening bells and bass synthesisers (?) buzzes the listener along on his Christmas fantasy. Dennis successfully shows us his dream-like vision. His straining "Holy... Holy... Halo Glowing"... further pulls us into our childhood memories; children playing, children singing, the Christmas we remember. We had few worries in those days. Dennis, I'm sure, had similar feelings during his childhood Christmas.

Having the perfect voice for his emotional songs, this track is no exception. Dennis's vocal brings the listener close to tears. He will not be remembered for his slightly below average harmonies, but rather unlike some other singers we know that Dennis really meant what he sang.

Dennis's death is a loss to all. He was a super person, a fabulous songwriter and musician. He was not always the most well-behaved Beach Boy, but, like a child, he really knew how to play. All in all, he will always play on in our minds and hearts.

PANAYIOTIS BOGDANOS

TIME TO GIVE

Back around this time in 1976 looking through a list of forthcoming new releases I saw a new Christmas single by Chris Rainbow, "Time To Give"/"Funky Parrot" - Polydor 2058-821. Now at this time Chris was getting a lot of airplay on Capital Radio especially from Kenny Everett. Chris also had recorded many jingles which still get played sometimes on Capital. All Chris's 45s up to this point (November 1976) "Solid State Brain", "Give Me What I Cry For", "Mr Man", "Gimme Just A Little Beat Of Your Heart", "All Night" and "Living In The World Today" had a fair amount of airplay and became turntable hits.

Anyway I straightaway put in my order at the local record shop. Weekly visits to see if my "Time To Give" 45 had arrived proved fruitless. Xmas 1976 came and went and "Time To Give" was forgotten.

A couple of months ago I was finally lucky enough to meet Chris and I asked him about what had happened to "Time To Give". He said that he didn't even have a copy of the song himself, but he did have a tape of the backing track. Chris popped the tape into the cassette desk and warned me that there were some 'over the top' backing vocals at the end.

The song began with keyboards/synthesiser then moved into some delicate guitar that reminded me of "Cavatina" (theme from The Deer Hunter) and piano, the synth joined in again halfway through and it really was a beautifully melodic tune which also reminded me of an old Paul Williams song, "That's What Friends Are For". Then about a minute from the end of the song the room was filled with some of the most gorgeous wordless harmonies I have ever heard, it just blew me away. Were Chris ever to find the tapes and get it released I'm sure it would be one of my favourite Christmas songs ever because what I heard on it's own was just fabulous.

Another Xmas disc I dig out regularly (apart from the Beach Boys and Phil Spector Xmas albums) is Adrian Baker's version of "White Christmas" released under the name of "The Tonics" (Magnet MAG 52) in 1975. Of the many versions of the song Adrian's is definitely my favourite, even over Brian's. Whereas Brian's was just a solo vocal Adrian's has lots of harmonies and overdubbed vocals - well worth tracking down a copy if you can find one.

Finally, also worth looking for is one of Alan Carvell's late seventies releases "Lovely Holy Baby" (Creole CR 165) by the "New Congregation" which was actually the 'B' side of "Hallelujah". It's also one of the first records on my turntable every December. This Christmas though I will mostly be reflecting on "Time To Give".

MIKE

The first part of this article may have seemed a little flippant or scathing; these comments were in no way directed at the Beach Boys but at Capitol Records, the methods they used to project the boys from the album cover was in some cases minimal, never inspired and usually very ordinary product packaging. Being the most successful American pop act this does not say much for the regard the record industry had for pop music generally, the least effort for maximum possible gain is, I suppose, good business of a kind.

SMILE

After PET SOUNDS things began to improve. SMILE was to have come next. Brian was working on something unlike any previous rock album. The packaging was also to be at least unlike any previous Beach Boys album. I could imagine fans picking up the sleeve in a record store, scarcely able to believe it was the new album by their favourite sun worshipping and girl seeking, all American boys. The illustration by Frank Holmes could be from a child's colouring book. It's bold, colourful, simple and straightforward. A shop selling smiles, lots of different sorts: smirks, grins, laughs. If it is this cheerful from the outside, entering the shop should be wildly amusing! I do not think we will ever know what SMILE as a completed work would have been like but on the evidence we have it sounds pretty serious. *Surf's Up* is definitely no bundle of laughs. A strange conflict then, exists between the nature of the music and the album title, but Brian was always good at the "put on". Tracks like "Vegetables" and "Wind Chimes" could make you smile at their cleverness perhaps, but maybe after hearing the whole album, to smile would be the only possible reaction as its magnificence would leave you speechless?

I am getting slightly off the point of reviewing the cover, but the harmony or lack of it, between cover and contents, I find interesting. On the back of the cover, Bruce Johnston is accepted as part of the group. This photograph is far more stylish than any other picture used so far: it is an image of the group not a publicity shot. Brian is nowhere to be seen and is only mentioned in very small print "produced by Brian Wilson".

There was more than the sleeve to consider: a twelve page booklet was also to be included. Sheets of fan photos had been given away with a couple of earlier albums, but this was to illustrate parts of the lyrics with seven more drawings by Frank Holmes. They are every bit as good as the cover pic., if not better. They are quirky, witty drawings with amusing bits of detail, a very oblique interpretation of the Van Dyke Parks word imagery. The photographs were quite fun too, trying to introduce a new style of shirt as their uniform but an interesting variety of shots all the same.

SMILE would have been a stunning package, I have no doubt; whether it would have been successful in sales terms, I'm not so sure, but artistically its effect would surely have been staggering. To think a track like "Surf's Up" could have been released in 1967 - there's nothing left to say, other than SMILE is an immense loss.

SMILEY SMILE

A word about the title first: someone called Barry Turnbull gets credited on the sleeve for coming up with SMILEY SMILE. Now I don't think it is much different to SMILE, one word extra in fact, and hardly a brilliant thought. I am sure no credits were given for THE BEACH BOYS TODAY or SHUT DOWN VOLUME II; perhaps I could push a few ideas for the next album, STILL KEEPIN' THE SUMMER ALIVE or ADULT CHILDREN, well maybe not. Back to the sleeve, we see the SMILE shop, disappearing into the distance. This sleeve could almost tell the whole SMILE saga. If SMILE is represented by the shop, then the pressures on Brian, real and imaginary, are the jungle that swamped it. There were a few bright spots: "Good Vibrations", "Heroes and Villains", represented by the flowering plants pushing up from the undergrowth. At this time there were six in the group and there are six animals amongst the foliage at varying distances from the centre of involvement, decide for yourself who's who. Having said all this it is a great cover, memorable, good fun and instantly recognisable

The Smile That Brian Tried To Send Out Never Made It.

WILD HONEY

The photograph taking up the whole of this cover front adds to the "home made" aspects of this album. Recorded with only the Beach Boys participating at Brian's home, the stained glass is apparently a window in the Wilson house and aptly illustrates the title track. Slightly out of focus, it could be a magnification of a small piece of the undergrowth from SMILEY SMILE. The back is pretty run-of-the-mill, six individual photos, a pity as it is such a "together" album, but Brian looks in great shape.

FRIENDS

Then, now and always, friends, a romantic view and not strictly true as we all know. However when they made this album, I like to think of them as caring and close to each other. The songs or bits of songs really are on the whole just great and I can almost see the sessions, arms around each others shoulders, singing in perfect harmony.

All this is in the cover of the album too, all six are gathering together in a warm red glow, friends. Then all around in the clouds (Air), in the trees (Earth), in the sea (Water), always together, their glowing red could be from the flame of a Fire. The elements suite is here for us all to see David McMacken deserves immeasurable praise for this perceptive and truly wonderful illustration.

The back of the sleeve shows a sunset over the ocean. Unfortunately in the U.K. this is only in black and white (in the U.S. it was in colour) but, either way, they have always had an affinity with water and this is a calm, friendly and lonely sea.

STACK-O-TRACKS

A real oddity this, all the boys are there to endorse this unusual collection, but the contrast between this and the last three released album covers is incredible. Brian in specs. A low angled photograph to make the pile of tapes look enormous. Inside a few b/w pics, some from the same session as used for WILD HONEY. Guitar chord symbols, music and lyrics in a booklet. On reflection a much better presentation than many of their standard compilation albums. The later UK version of this album is dreadful. It seems to say, this is all that's left of a washed up '60's group, awful.

20/20

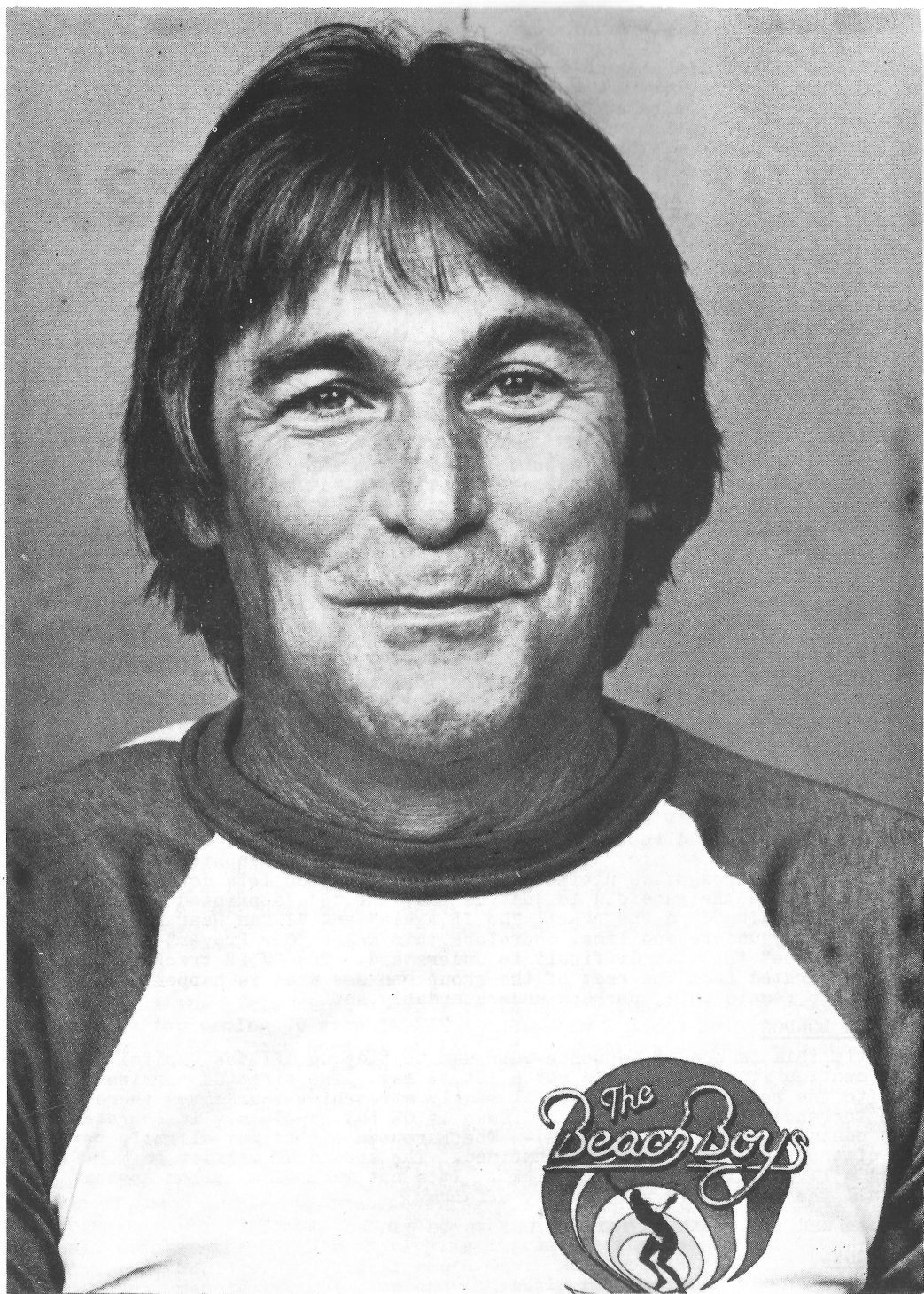
Someone obviously thought very hard about making this a clever cover concept. It's not a bad joke but it soon becomes tiresome. The lack of continuity is also annoying, Al's shirt for a start, but when they turn around you'd expect the background to be the camera, lights, studio, etc used to take the more formal front pic. The logic of reversing the graphics has not been followed through, so ultimately sloppy production lets down this sleeve. Inside the gatefold is just as bad, the "E" is printed over the glasses. Reading down the chart, "Do It Again" and "I Can Hear Music" are on the easily understood line, therefore this makes "Our Prayer" and "Cabinessence" the most difficult to understand. The SMILE tracks - strange. Brian separated from the rest of the group can see what is happening, but prefers to remain mute, perhaps understandably so.

LIVE IN LONDON

Strictly this is out of sequence but just to tidy up all the Capitol albums, I'll mention it now. There's not a lot to say. The first UK version is just to the rear of 20/20. Capitol really stretching themselves there. Dean Torrence's effort for the US issue is OK but hopelessly inaccurate (the postage stamps for starters). The European effort was slightly better, Top of the Pops and Pet Sounds combined. The second UK version on M.F.P. shows a live picture including Ricki. It's not much of an album anyhow and all the covers are very shoddy affairs.

Reprise and CBS, both in Part 3, not to be missed.

NICK GUY





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THE BEACH BOYS

The Beach Boys arrive in Great Britain at London Airport on Sunday, November 1st at 8.10 a.m. on B.O.A.C. Flight 562. This is your great opportunity to see the Beach Boys in person, and also to welcome them to this country for the first time. So why not make a date, if possible, to take part in saying hello to this exciting American group, whose new record, "When I Grow Up," will shortly be heading for the top of the charts.

To get to London Airport you can travel from London by underground to Hounslow West Station (Piccadilly and District Lines); and then by bus—81b or 91—to London Airport Central, or 81 or 223 to London Airport North. Green-Line Coaches 705 and 704 stop outside the Airport. London Transport bus routes 140 and 285 also serve London Airport Central.

THE BEACH BOYS WILL BE APPEARING ON THE FOLLOWING RADIO & T.V. SHOWS

Tues., 3rd Nov.	"Scene at 6.30"	Granada TV
Fri., 6th Nov.	"Ready Steady Go"	AR-TV
	"The Friday Spectacular"	
Sat., 7th Nov.	"Open House"	BBC-TV
Mon., 9th Nov.	"Discs a gogo"	TWW
Thurs., 12th Nov.	"Top Gear"	BBC Sound
Sat., 14th Nov.	"Thank Your Lucky Stars"	ABC-TV



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H & S

THE BEACH BOYS AT THE OIL PALACE TYLER, TEXAS
Sunday 30th September 1984 - 8.00 pm

For weeks before the concert KTYL, a local independant radio station, had been announcing the forthcoming attraction. It was not until two weeks before the concert that the support group was announced as Larry Gatlin and the Gatlin Brothers Band, (a fairly well known commercial country and western band in the U.S.A.), anyway the college I am attending has quite a few Beach Boy fans and a group of 16 decided to go which included me.

The night finally arrived and our group headed for the concert, about half an hour's drive from where we are studying. We arrived at the Oil Palace, which is an indoor stadium, at about 7.15. This gave us plenty of time to look around and buy concert shirts but it was disappointing to see that the group no longer has programmes printed up for their shows. The stadium seated about 2800 max and I suppose there was probably about 2300 there in all, which is pretty good for an East Texas crowd. Two things I found particularly good were the seating arrangement and the accessibility to the stage. The stage could be seen from all angles and before the concert a lady friend and I were able to go and look at the stage set-up and view the instruments they would be using during the concert.

The lights dimmed, and the support group, The Gatlin Brothers, came on. They were punctual and started around 8.00 pm. Their set was professional and pleasant sounding. One note of interest was when Larry Gatlin was trying to arouse crowd interest he alluded to the Beach Boys by saying "Any of you who have just come in and expected to hear "Barbara Ann" are not out of luck as the up and coming group the Beach Boys have yet to play". Also the brothers did an acapella harmony titled "Hallelujah" in tribute to the Beach Boys at the finish of their set.

There was an interval of about 20 minutes before the lights dimmed and the crowds began cheering. At approximately 9.45 pm a voice was heard resonating through the stadium, uttering the words behind the reason we had all come: - "We welcome tonight, all the way from Southern California, the fabulous Beach Boys".

The lights went up, and the beginning strains of "California Girls" came across the well centred sound system. I immediately looked to see how many of the group had made the trip and apart from the obvious absence of Dennis, Brian was also not there. This was a shame as I had hoped to see him like I had in London in 1980. However this was not to be the case and Billy Hinche was in Brian's familiar spot. It was also a little disappointing (as mentioned by others) that the boys made no mention of Brian. However I guess this is a fact of life. The percussion and drums were played jointly by Mike Kwalski and Bobby Figueroa. Ed Carter was on bass and Jeff Foskett on rythm. Joining the rest of the familiar lineup of Mike, Carl, Alan and Bruce. They sang a set of pretty much tried and tested songs (24 in all). Several songs which were notable by their absence were "Heroes & Villains", "In My Room", "409", "Good Timin'", "Cottonfields" and "School Days" as these are often a part of the main set. As stated before the set started with "California Girls" and went on to "Sloop John B", "Darlin'", "Dance Dance Dance", "Wouldn't It Be Nice", "Little Deuce Coupe" and "I Get Around". All of these were sung in just about perfect harmony - 100% improvement on a couple of years ago.

Mike Love then called Jeff Foskett to the front of the stage to take the lead on "The Warmth Of The Sun". This was done with a superb sense of know-how and sung as if Brian had sung it himself (well almost!). Carl went on to sing a good rendition of "God Only Knows" before the group then sang what they called two Do-wop songs. The first was their US top twenty hit of a couple of years ago "Come Go With Me", and the second was "Buzz Buzz Buzz", an old '50's classic. "Come Go With Me" had an excellent acapella finish with a natural fade. "Wendy" was the next song dedicated

to all those guys who have been ditched in their lives. "Surfer Girl" was then dedicated to all those girls in the audience, except those with the name of Wendy. Then came two semi solo acts with Carl singing "Heaven", dedicated to Denny. This was sung with such emotion that it brought tears to the eyes of many; at the same time, the stadium was illuminated by hundreds of lighters. Then Bruce performed "Disney Girls" with the group coming in gradually with some great Beach Boy harmonies. "Don't Worry Baby" was next and "Help Me Rhonda" followed with a clear lead from Al. By this time the whole stadium was rockin' and with the start of "Rock and Roll Music", the people were ecstatic. "Surfin' Safari" and "Surf City" followed, with a great bridge on the section "Two girls for every boy". They ended the set with "Surfin' USA", jamming to the max. They came back on to do the fairly standard encore of "Good Vibrations" (with some good synth. work on this from Mike M.) "Barbara Ann" and "Fun Fun Fun". The boys asked the Gatlin Brothers to come on and sing "Barbara Ann" with them (referring to the earlier comment by Larry Gatlin). So all in all a good show, although they only played for an hour and twenty minutes. - well worth the admission of \$15. Definitely an evening to remember.

ROLFE JONES

THE BEST OF THE SUPPRESSED - UPDATE

As expected, the unreleased top tens keep trickling in, so as promised, here is the first update. To save time, space and my fingers, we'll content ourselves merely with listing the revised top twenty followed by the extra points garnered by the remaining fifty titles; so if you want to work out the new lower positions, it's a DIY job - perfect for the Xmas holiday!

1. Still I Dream Of It	206	11. Sherry She Needs Me	83
2. Been Way Too Long	201	12. Brian's Back	81
3. Wonderful	156	13. Do You Like Worms?	66
4. Loop De Loop	147	14. Holy Evening	64
5. It's Over Now	146	15. We're Together Again	62
6. California Feeling	103	16. I've Got a Friend*	61
7. 'Til I Die	102	17. Games Two Can Play	59
8. You've Lost That Loving Feelin'	95	18. Our Team	57
9. Michael Rowed The Boat Ashore	91	=19. It's Tryin' To Say	45
10. H.E.L.P. Is On The Way	86	=19. Seasons In The Sun	45

The following songs also received additional points: Big Sur - 14, Mrs O'Leary's Cow - 8, Winter Symphony - 11, I Just Got My Pay - 7, Life Is For The Living - 5, Everybody Wants To Live - 2, Wild Situation - 6, Stevie - 3, Tune X (Tones) - 9, You Are My Sunshine - 7, Christmas Day - 10, You Are So Beautiful* - 14, We Got Love - 9, Barnyard - 6, Lazy Lizzie - 5, On Broadway - 2, Sumahama - 3. New nominations are: He's A Bum - 4, and Gonna Hustle You - 1, making for a total of seventy titles. (*Denotes a live performance.)

Now, a few words of explanation as people have evinced puzzlement at some song title changes: "Can't Wait Too Long" and "Tones" have become "Been Way Too Long" and "Tune X (Tones)" because these have been lately revealed as their correct titles. Speaking of confusions, more than one contributor to the listings has assumed that KTSA's "Sunshine" is a reworking of the SMILE fragment - not so: the 1980 cut is actually based on an incomplete 1979 track for "Little Girl", an old Crystals/Spector song. Strictly speaking the SMILE track should be rendered as "Medley: The Old Master Painter/You Are My Sunshine", but it's a helluva mouthful...

And that's it for now, except for me to add that "I'm Lost Without You" should have been noted as a live performance and in response to several queries, that the third of "the three songs" (see STOMP 45, p.12) is "Left In The Dark", by Jim Steinman. So now ya know.

AGD

I really thought it about time I contributed again to the fanzine which I thoroughly enjoy reading and eagerly look forward to seeing land on my doormat! You people put so much effort into 'our' publication and I honestly hope many, many more issues will be produced.

To write a specifically aimed piece is really not my line and so perhaps I should reminisce a little from the time I first got into the group at sixteen immediately upon leaving school and beginning work at an insurance brokers in the City. Not much has changed in that I still work for the same company and love the group's work as much as I ever did. They were with me through my teens and are now with me in parenthood; my young son of three is very keen on "Barbara Ann" which he thinks is a variation of "Baa, Baa, black sheep"! I suppose the situation lends itself to "When I Grow Up" even though my age is just a little past the number sung during the fade out!!

It was 1963 and the nearest record shop for lunchtime listening was Keith Prowse in Fenchurch Street. The joy of record shops then were the many individual booths for listening, some at this shop were kitted out with chairs, what luxury! I bought a copy of "Surfin' USA" immediately after hearing it played on Radio Luxemburg (the only commercial station then available). A short while later I was browsing through the shop's catalogue and noticed that an album had already been released, T1808 SURFIN' SAFARI. A copy was ordered without hesitation and I remember travelling all the way up to London first thing one Saturday morning to collect it! The cost was £1.12s0d! Needless to say it stayed on the turntable for months.

In those early sixties days I would regularly buy the pop weeklies which consisted of Disc, Record Mirror, New Musical Express and Melody Maker at sixpence a throw and treated myself to the imported Billboard at three shillings and sixpence which seemed a fortune for a magazine.

The next record purchase was the single "Fun, Fun, Fun" which had to be ordered specially (demand was so high then!). I first heard this track on Radio Luxemburg, the show was on a Friday night and called "Teen and Twenty disc club" which featured many new releases.

About this time an old school pal who had gone to work for Decca came over to see me at Petts Wood, Kent, where I used to live and brought with him a load of American promo copies of singles. Amongst the box was an audition copy of SURFIN'/LUAU on the Candix label which I kept for many years before passing it on to a STOMP contributor who shall remain nameless!

Holidays for me in those days were spent with a group of friends on overseas coach trips. A side benefit of these travels were the many visits to European record shops some of which stocked American imported copies of many surf and drag albums. One of the shops I remember well was in Brussels and had the name of "La Maison Bleu" where I purchased SURFIN' USA and SURFER GIRL. SUMMER DAYS was picked up in Luxemburg and side one still sounds so fresh and exciting all these years later.

One UK shop I remember so well was purely an import specialist who advertised new arrivals every Friday in Record Mirror. It was called "Transat Imports" of 27 Lisle Street in the West End of London. I shall always chuckle when recalling the Saturday morning when PET SOUNDS was due to arrive. The owner was smoking himself to death and constantly telephoning around to find out when the order would arrive. The look of relief on his face when at last the boxes were brought into his cellar! By this time there must have been over one hundred people waiting around for the new 'offering'.

The next event I recall was the announcement of the group's appearance on "Ready, Steady, Go". On the evening in question I got away early from work, ran all the way to London Bridge for the train and then a dash home to find Mum and Dad sitting in front of the set eagerly awaiting the first live performance of a group whose records they had heard so many times.

I remember Martha and the Vandellas were on the show and featured "Dancing In The Street", but I can't recall any of the other artists performing. At last Cathy McGowan announced the group and there they were in the famous striped shirts. "I Get Around" was followed by "When I Grow Up" (a false start thrown in for good measure) and then the new single I hadn't previously heard, "Dance, Dance, Dance". It was all over too quickly; unfortunately there were no video recorders around but I did get a recording on my reel to reel tape!

The London 'Evening News' had covered the boys' arrival and I did manage to get some copies of the photographs taken at Heathrow. Naturally enough I still have these photographs in my scrap books along with so many other clippings from all the papers purchased over the last twenty-one years.

Perhaps the one thing I really wish was still in my possession was a tape recording on my 'Fidelity' reel to reel of the group's performance on Brian Matthews's 'Top Gear' radio programme. It was absolutely superb, the vocals being most perfect. Unfortunately I sold the tape recorder and the tapes to a friend who now lives in New Zealand! I would love to hear it again.

The first concert in 1966 was a sell-out and I remember queuing up for ages to get hold of tickets for the Finsbury Park Astoria second house. I have retained the tickets, programme and reservation form and fondly remember their appearance which seemed so brief.

Other concerts enjoyed were at Hammersmith Odeon and the Palladium, notwithstanding the superb set played at the Festival Hall. The sound here was really magnificent; any recordings available? A favourite medley performed at one of the shows featured "Surfer Girl", "In My Room" and "Please Let Me Wonder" (my all-time favourite number). It was also nice to see Paul Revere and the Raiders as the support act on one tour as in addition to the Rascals, they were a real favourite of mine and I have collected their releases over the years.

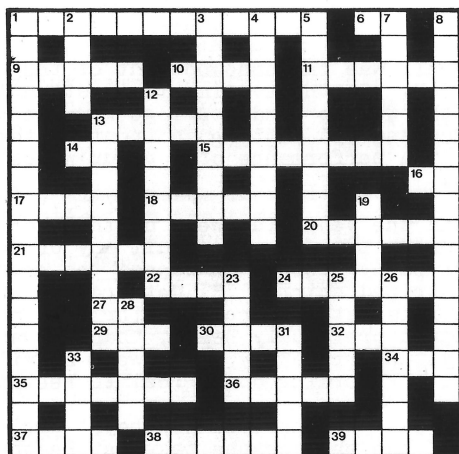
I could naturally go on and on about the pleasure the Beach Boys have given me over the years but I feel that I have written enough for the time being and cannot afford yet another refill at 89p for my 'Papermate'!

Thank you again for such a wonderful publication (when are the binders to be produced?) and long may STOMP continue.

Just one last comment; please don't keep knocking certain group members, just remember that they have all played their part in providing us all with so much enjoyment over the years. I have enjoyed all the solo albums and look forward to the day when some of the unreleased material is available officially!

JOHN CORDELL

CROSSWORD



ACROSS

1. & 34. I know there's an answer to the original title (4.2.2.4.3)
6. Murry Wilson found his own way to 'Break Away' (1.1 initials)
9. He 'rutled' his way through Flame and the BB's (5)
10. The first one of the morning (4)
11. Smile a little wider (6)
13. What Messrs Wilson and Usher took a one-way ticket on (5)
14. Light Album? Los Angeles? It's all the same (1.1)
15. A surface for Dennis (8)
16. Co-writer with Brian on Glen's 1965 45 (1.1 initials)
17. The big daddy on first name terms (4)
18. Is there more to the little coupe? 40-all maybe? (5)
20. An offer from Carl on his first solo outing (4.2)
21. They did a 1963 cover version that was a no-go all the way (6)
22. Here comes the night for the synthesizer player (4)
24. Wouldn't it be nice in this hair-raising movie (7)
27. A name behind Diamond Head (1.1 initials)
29. This IS me ...?? Surely... (3)
30. See 35. across
32. ... and Capricorn too (3)
34. See 1. across
35. & 30. Does the Wichita Lineman regret leaving? (5.2.4)

DOWN

1. Accompanied by your Darlin' or Baby Blue the darkness soon arrives (4.5.3.5)
2. Wouldn't it be (4)
3. 'A Noble Cue' (Anag) from the Pacific (5.4)
4. 1969 heaven-bound plea (3.6)
5. It's in the air above the Ganges ... (9)
7. Complete the loop (2.4)
8. Originally intended for 1976, she finally changed her image in 1978 (3.6.6)
12. What Mike found in 1981 (8)
13. He comes long, complete with 10 gallon hat (4.5)
19. Supposedly Mike's nickname within the group, do it again ... (4)
23. What do the man, the girl and the night have in common (5)
25. His chat show was the first BB TV appearance (5)
26. Mike's city of dreams (7)
28. One of Brian's mid-60's entourage (5)
31. It's getting shorter (5)
33. Wonder how she feels mother (4)

ANSWERS NEXT ISSUE

by MALCOLM SEARLES

Dear Stomp

Although I have been a subscriber to STOMP since KTSA I have not often been moved to write to you, however today I must. I read today in the NME T-Zers column that Boy George has written a song for the forthcoming album - and worse still, he has performed it with the lads on American TV. Now, I have long suspected that this could happen because of the Steve Levine connection - but having said that - I do hope this article is a joke. I can stomach the lads singing syrupy ditties from Bruce, I can put up with the banality of some of Mike's dirges, I can even tolerate and appreciate the venture with Julio wopsisname - but the Beach Boys sing Boy George - NO WAY!

OK, I may be nearing thirty - and I may be a boring old f..t because I don't like young boys prancing about in women's clothing and wearing make up - but the mere thought of our Boys collaborating with a God-damn Pinkee sends indignation coursing through my veins.

Seriously though, although Boy George writes cleverly crafted Pop, I would have thought that with the presence of Brian and Carl's talents plus Mike and Bruce's 'better' compositions - the need for outside contributions from the like of Boy George would be nil.

I must say that as I anticipate the next album to satisfy my aural addiction to the Boys' music I would expect to buy Beach Boys music, not Boy George. After all if I wanted to listen to Boy George songs I would buy his bloody records!

Please tell me the article was/is a joke. (The Mike Love duets article was bad enough - but I did suss that/those). Yours in endless harmony.

JOHN HOMER

Dear Stomp

I am writing to express disagreement about some of Trevor Houghton Berry's 'pessimistic' opinions about the current state of the Beach Boys. Firstly I'd like to jump to the defence of Steve Levine, it would be wrong to say that Levine's productions are 'synthesised' just because he uses new technology in his recordings; certainly the first two Culture Club albums (I have not heard the third) don't sound to me to have a sterile, synthesised sound and I certainly don't think Levine will be dragged to the depths of "Here Comes The Night". If Trevor Houghton Berry is still not convinced I suggest he listens to Culture Club's superb "Time" single, or, better still, the middle section harmony of "Church Of The Poisoned Mind" which sounds like the Beach Boys at their best. Also in Culture Club productions Levine manages to bring out the best of Boy George's smooth and textured voice and one of the more fascinating things about the new LP is whether Levine manages to do the same for Carl's voice. Aside from Brian, I can't think of anyone capable of producing the Beach Boys properly, but I certainly can think of far worse than Steve Levine.

I also disagree with Trevor Houghton Berry when he infers that 'It's Just A Matter Of Time' and 'The Boogies in Town' are below standard; both songs to me have the potential to become just two more additions to the endless list of BW classics, the former song sounding to me like a continuation of the "adult" theme of "It's Over Now" and "Still I Dream Of It".

As the Beach Boys reach what is presumably the sunset of their careers, it might be a lot to expect the new LP to be an absolute classic, but what I'm hoping for is an album that regains the band some of the credibility it has lost over the last eight or so years (due to lousy concerts, MIU, "I Wish They Could All Be Republicans", "Here Comes The Night", South African tours - to name but a few reasons. But now there is no Dennis, and it was only in STOMP 36 that AGD wrote "the chances that he'll (Brian) return from the latest collapse in anything more than a severely reduced creative capacity appear decidedly slim".

I think we should be grateful that a new LP is coming out at all. Still I keep dreaming of it.

KEN ISHERWOOD

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RARE BEACH BOYS assorted video for sale, s.a.e. to STOMP for details.

CALIFORNIA MUSIC - 2 Kentwell Avenue Concord, 2137, Australia CM65 is now
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BEACH BOYS FREAKS UNITED is the official US fan club. For one year's
subscription of 4 issues send £3 to PO Box 842282, Los Angeles, Calif,
90073, U.S.A.

Back issues of PET SOUNDS magazine are available exclusively from Peter
Reum, PO Box 1523, Greeley, Colorado 80632, USA. Published in 1977 and
1978, some called PET SOUNDS the best Beach Boys fanzine ever. Issues
1 & 2 are available at \$2.00 each and Issue 4 at \$2.50, or all three for
\$6.00. Issue 3 is OUT-OF-PRINT. However, xeroxed copies are available
for \$2.00 only when you purchase another issue of PET SOUNDS. Outside
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THE THIRD U.S BEACH BOYS CONVENTION: Saturday February 2, 1985, from 10am
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IRC's to Les Chan, Beach Boys Convention, 3255 Guido Street, Oakland, CA,
USA 94602 (Phone no.415-531-3890.

And, praise be, there is some this time around! Steve Levine flew Stateside for late October/early November sessions at Caribou and Westlake (LA) studios and the word is that the tracks for the new album are pretty much complete, though as yet only scratch vocals - from the London sessions - exist. The vocals proper will be laid down before Christmas and to this end the band have cut back their touring schedule up to year's end to just nine gigs. The tracks are decidedly synth-orientated and Levine is of the opinion that there are at least two hits in the offing. Still no titles available, but an informed source says there will be mostly Brian songs, some Carl tracks, one Bruce Johnston cut (rats...) and "the tribute to Dennis, of course". According to the reports, Brian has been collaborating with just about everyone in sight on the songs... well, maybe not everybody, but the following names have been mentioned at one time or another: Phil Pickett, Roy Hay, Boy George, Steve Levine, Paul Hardcastle, Gene Landy, Burt Bacharach, Carol Bayer-Sager, Chris Rainbow, Chris White, Mike Meros and, Mike Love.

Apparently George and the Boys sang his offering on US TV recently, but as this gobble came to us via the gossip page of the NME, we have our doubts, especially as the following week the same rag claimed that the BB were producing Doris Day's comeback album. We'll file that with the Mike Love 'duets' platter of a couple issues ago...

The video-biog, now re-retitled "The Compleat Beach Boys" will be premiered at next February's Bay Area Beach Boys Convention organised by Les Chan & associates and, in addition to the material mentioned last ish, will feature footage shot by Dave Mark's father of the very early days, old promo films, Alan's first group and what's referred to as 'the rare Steve Allen Show appearance', which for the uninitiated - like me as of five seconds ago - was their first ever TV gig, spring '63 playing "Surfin' USA". The length is back up to two hours again and the general release will be March in the US. Still no UK plans as of now.

Next up would appear to be more scribblings about the lads, or to be more precise, a picture book and two exposes of some species. No further intelligence on these yet, but speaking of BB literature brings us to the current state of the excellent Add Some Music, which is, according to editor and generally nice person Don Cunningham, 'in jeopardy. I made an important career move last summer and, mostly due to a lack of time, was unable to put together a new issue.' For the time being, he's sending out short newsletters, in the hope of being able to ease on up to the former glory that was ASM: he's hoping he makes it, and for those who haven't yet encountered ASM, it is highly recommended.

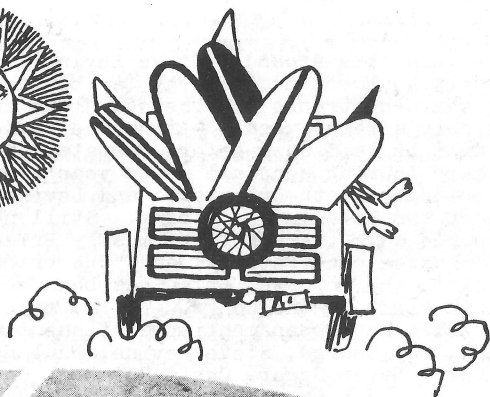
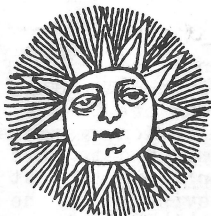
Apology corner: to those who made sense of last issues review of "East Meets West" and felt moved to purchase, only to find a slight lack of label info - sorry. See, I always leave all that stuff for Mike to add, only this time he - rightly - figured that as I had a 45 propped up on the shelf as I typed, I'd tell you it was on FBI 7701 (FBI, by the way stands for Frankie & Bob, Inc.). Oh my...

Other record news is mighty thin on the ground; still no sign of the PRODUCTIONS album of course..., in fact the only positive news is that Lindsay Buckingham's tribute 'D.W. Suite' is now available as the flip of his latest 45 on Mercury 'Slow Dancing', which saves us all having to fork out for the album. That and Carl guesting on a Timothy B Schmidt album - see elsewhere for details of both.

Steve Levine returned to the UK at the beginning of December. Hopefully by the time the next issue is due we will have tracked him down and found out how the sessions are going.

And that's all for now, but come February and who knows - a new LP?

AGD & MIKE



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